M-1034
Monday, August 29th, 1966
GROUP II

Mr. Nyland: Now, you remember about the noises, huh? You try to be quiet. So, what questions?

Julie Harris: Mr. Nyland, I am going to be with my family during this vacation for one week, at my parents, my sister's and my brother's place. And it's--well, they're not completely sympathetic, and not really understanding yet of what I seemed to have plunged quickly into this summer. And I wondered if you would give me a task--

Mr. Nyland: Where will you meet them? Will they come to your place?

Julie: No, Tom and I will go first to my sister's place and then to my brother's family's place.

Mr. Nyland: Where is it?

Julie: My sister is in Connecticut and my brother is in Pennsylvania.

Mr. Nyland: Have they children?

Julie: Both, yes.

Mr. Nyland: Do the parents like the children?

Julie: Yes.

Mr. Nyland: Can you talk to the children as if you are talking about waking up? Tell them a story in the presence of your brother. You have to figure out how to introduce ideas into a children's story. But it can be done. You see, I think a child could understand it. At least they will understand something of it. And the grown-up will probably see that the telling of that story is quite different from the way one usually tells a story to a child. And if you can do it in their presence, maybe it can give rise to a conversation of "Why did you do this?" and so on. Make up fictitious characters and

endow them with certain properties that have to do with Work. And make them go through all kind of experiences in which they behave as the fictitious characters, as a person who is conscious or whatever you understand as consciousness. And, you might say, embellish it as much as you can. Don't do anything direct. Always by implication. The best way to teach anyone is to have a certain manifestation that indicates that something is in you, and that at times, you might say, of certain stress, that you behave in a certain way. That, of course, is the best way to illustrate what it might be. And again, do not explain; but just have it. It's not such an obvious way; it is difficult to do. But it will require a little bit of thought and conversation between the two of you, how to do it. And sometimes you will have a failure. And you can always go down to a little lower level of accidentally leaving a book around. It won't work, no?

Julie: No.

Mr. Nyland: They are not sufficiently interested to?

Julie: We lived with them for three months.

Mr. Nyland: And never anything happened?

Julie: No.

Mr. Nyland: Well, maybe-- Try this. All right?

Julie: Yes.

Joseph Albert: Oh, I'd like another task. I tried the task for the last two weeks of picking up the telephone and trying to observe myself--

Mr. Nyland: Two weeks was it, ?, huh?

Joe: It feels like two weeks.

Mr. Nyland: Yes, probably, but it wasn't, I'm sure.

Joe: I thought it was.

Mr. Nyland: Yes.

Joe: In any case, the light stayed on only long enough for me to kind of

pick up the phone. And as soon as I started talking to somebody, I was asleep again.

Mr. Nyland: Of course.

Joe: So--

Mr. Nyland: How did it work with other things? Did it give you some ideas of using the same kind of principle?

Joe: Yes, creating the unusual conditions.

Mr. Nyland: Yes, so what, for instance, when walking through a door, or stopping and talking without the regular flow of your thoughts.

Joe: Well, I usually find it easier outside the setting of my work not to identify.

Mr. Nyland: Maybe so. That's right.

Joe: Like when I go to walk on my lunch or something.

Mr. Nyland: Yes, quite right. I think that in work it may be quite difficult because you have a certain obligation. But the principle remains the same. Simply you have to apply it in conditions that are a little bit more conducive. What will we select now outside of work? The retardation of movements, or speech, thinking twice before you say anything, holding up in a conversation at the end of a sentence unnecessarily long for yourself to collect yourself. And even during that time, if it can be long enough, to try to formulate what you're going to say, and then say it. But don't do it then in the office, you know? Do it before, or when you get home or when you have lunch, if you like. You understand the principle? It is to stop an ordinary flow of movements or talking or any kind of mechanical form of behavior. Stop it at will at a certain time, and then to try to realize that you are doing this, and you are saying it, that something that is your body, your personality, is engaged in a certain activity, and that there

is that kind of a control holding it up and letting it go again when you wish. And if at that time when you have this as a mental, ordinary mental function, holding it up and then telling it to go forward, that then at that moment you could be aware. All right?

Joe: Thank you.

Mr. Nyland: Try it at least five times during the day. At least. Who is it?

David Stoltz: David

Mr. Nyland: Yes, Dave.

David: I'd like to report on my task which was to actually get down to what I really wanted and what was most important to me and not to--well, to actually listen to my true feelings and what I wanted. And I found that even before last week that a great deal of building in me lately was coming about to form this realization that how little I really do need, where, I mean that I do not have to stop in the middle of doing something to get a cup of coffee because I all of a sudden think I need a cup of coffee. It's--when I do listen to myself and the rationalization process doesn't exist, if it's my true feeling which at so many times in my life or in my thought process would----

Mr. Nyland: What kind of activity are you now describing?

David: Physical, mainly.

Mr. Nyland: And what kind of retardation is there? The thought about it, or the actuality of stopping physical movements?

David: I found that I would stop physical movement; I would, deep inside, really seriously want, for an example let's say, to work. And if I had at times thought that I was on the track of working, it seemed as my own worst enemy, and it would push myself away from working. There's always something in me---

Mr. Nyland: I don't understand. Wait a minute. Because on the one hand you say that you want to work...

David: Yes.

Mr. Nyland: And then what is it that doesn't want to work?

David: That I haven't quite-- I just know that when I don't, it seems at times like the feeling inside me to want to do something in any mannerism could go very deep, I think. But then as I begin it, for an example, in my own work, I find that I stop rationalizing it, and by a tremendous amount of energy, so it would be gone before I would really get involved in the thing.

Mr. Nyland: Do you have at the present time a desire to work on yourself?

David: Now more than ever.

Mr. Nyland: At the present time? Now, this moment?

David: Yes, yes.

Mr. Nyland: You have. And now you're talking. And now you keep on breathing. And now time continues to flow through you. And each time is indicated by a moment, which moment you could use to be aware of yourself, your body, sitting as it is at the present time, having certain tensions. When you speak, it is something you could listen to. At least could be aware even of the movements required for speech. Sometimes the vibration that is set up in the vocal chords, or the way you move your lips or your tongue, the way you hold your head. And one can, as you now perhaps talk, remain awake to that, and at the same time make your body do certain movements like this, quite willfully, but try to wake up with that or stay awake. Simply on the basis that every time a moment, when it is there, it could be a moment of you being awake. Now the desire for Work is not opposed to a desire for not-Work. Because there is not a desire for not-Work. There are obstacles to Work and they take on the form as if they are non-desires, or rather desires for non-Work. It is only that I wish

to work against certain difficulties, and that in working I try to introduce an element of consciousness or awakening which is not allowed in a state of my unconsciousness when I'm engaged in any kind of an activity of my personality. So you have to be clear about that first. That one wants to work with a certain desire and a certain form of energy as expressed by that wish, and again based on the reasons why one wishes to work. And that now in trying to work, and wanting to work-- What is that? Huh? Do we? Isn't that nice? Were you awake when I did that?

Every time you have to ask yourself whenever a moment has gone through me and when time has been lived up and when time has lived through you and time has eaten you, how much of the time you have eaten? This is the difficulty.

Dave: This is--it's so--I can't even really talk about it. It seems like I've never been able to talk about something less than what's going on inside me now.

Mr. Nyland: David, there is nothing to talk about. For yourself it is just a wish to be awake. And if you know what is meant by awakening or an awareness, and you try to explain it in words to yourself, it simply means that I become observant to whatever is happening, and that that happening is acceptable to me in the way it is. That is all there is to it. It is not difficult to describe.

David: But it is---

Mr. Nyland: Yes?

David: Something that is--I don't know exactly what this involves, but it seems that lately and more so all the time I feel a tremendous awakeness of my eyes, where around the eye seems very, very large in

feeling, and I seem to be able to feel my eyes, to observe my eyes more than any other part of my body.

Mr. Nyland: But David, why do we go into all that kind of--perhaps it is true, and then it is not---

David: I'm asking what actually--

Mr. Nyland: You have a body, haven't you?

David: Yes.

Mr. Nyland: And it sits. It is sitting there on a chair. You have arms. You have legs; they can move. Why consider the enlargement of the eye for some reason or other? It's a little unusual condition, but even at that, I could surely be aware. I say, "How interesting! My eyes are a little bit larger, or maybe red, or they have tears in it or--"

David: No, no, not from looking in the mirror or anything--

Mr. Nyland: No, I mean, O.K., you can still see, can't you? They're still functioning. You make it too difficult.

David: I know.

Mr. Nyland: You make it complicated. That is why I'm trying to bring it back to a very simple way of considering yourself as it is now. What is wrong, what is right even, what is just a fact, that you happen to sit on a chair. There is nothing unusual about it, and there is nothing even to write home about.

David: This what is happening is still a tremendous amount of--

Mr. Nyland: O.K. Now so, good. Then you find yourself complicated. And you tell to yourself, "Let me get simple." Like I suggested, you tell that to yourself: "Oh, my, I'm so complicated." And don't allow it. Because to become complicated and make it much more confused for yourself is absolutely wrong. You know it. And it is even not an expression or a good expression of a wish to work. Because it isn't work.

David: I know. This is what I feel I see now so clearly and I--

Mr. Nyland: Good, let's start from the beginning.

David: I'll try; I really want to now.

Mr. Nyland: You know, confusion is, of course, utterly wrong for this kind of thing. There is no mystery about it. That later on certain facets of Work can lead to something that becomes a little bit more mysterious, and that perhaps in the religious sense that certain things can take place which are partly vague, partly unknown, or partly, at the present time at least, secretive, which later on might open up--But we're not really concerned with that. We're only concerned in trying to get a picture of yourself, of yourself in a variety of different conditions. As soon as you start so-called "working" and get lost in confusion, stop it. Don't allow it. You see, why would you want to continue? There may be a reason for it, that you really don't want to work. And that because of that you let it be confused so that you have an excuse. It's quite possible.

David: I know, that's why I can't , I mean I think unconsciously I don't want to see this thing.

Mr. Nyland: Yes, but you find yourself confused and then you say, "Well, it leads to this so, well I cannot do it; I cannot do it, finished."

David: No, no, I don't feel that, not at all. That part I feel I can-- quite definite with that. It's not a defeatist attitude at all in my mind.

Mr. Nyland: No, all right. Take it out. If you are so definite about it.

David: I feel it now; I really do think I am--

Mr. Nyland: All right, all right. Then for this coming week the simple task is just to become aware of yourself, your body doing certain things at certain times, and with a restriction that as soon as it

becomes confused you start all over agin. For instance, physical work may be sawing, hammering, that kind of physical work, lifting things-- what is it?

David: That's what I've been doing now.

Mr. Nyland: Yes. And is that where the confusion comes in because you start to think about it?

David: Yes, actually you see I wasn't going to talk about this this week. I feel every day it seems more and more to be getting simpler.

Mr. Nyland: O.K., O.K. Then I'd let it go at that.

David: Right.

Mr. Nyland: And let's hope for the best that at the end of another week it will be still simpler.

David: I hope so.

Mr. Nyland: But it should not prevent you from working.

David: I can only say that it seems now and with honesty more than ever that Work is a very big thing to me now. Before it was just more curiosity and I kept on coming, and something kept on bringing me.

Mr. Nyland: Good, David. Then I would continue now in this direction or let things now take place the way they have taken place in the last couple of weeks. Out of that certain clarification will come. My only warning is that is is not a question of understanding the simplicity. It's a question of using the simplicity in an application of trying to be aware. All right?

David: Yes, sir.

Mr. Nyland: Avoid the complications of your mind.

David: I will

Mr. Nyland: It's no good.

David: There's no question now.

Mr. Nyland: Good, then let's hope there is no question tomorrow. Someone else was there.

Ken: Gretchen.

Mr. Nyland: Yes?

Gretchen Heisenberg: Mr. Nyland, I'd like to talk to you about the task you gave me, I think, three weeks ago--

Mr. Nyland: Yes.

Gretchen: concerning my son. I had the opportunity to work with this, I'd say, three times in the three weeks, which seems to me a pitiful average.

Mr. Nyland: It was three weeks?

Gretchen: Yes.

Mr. Nyland: And you worked three times?

Gretchen: Well, the first week I wasn't with him at all. The second two weeks--

Mr. Nyland: We won't count it?

Gretchen: Well, I didn't count it.

Mr. Nyland: Then I won't either. Then there are two weeks now.

Gretchen: That's two weeks.

Mr. Nyland: Two weeks. Good. And now the average is what? Three times?

Gretchen: Three times, yes.

Mr. Nyland: What do you call a time?

Gretchen: Well, during the course of his play I would pick up his arms and run, go with him, and I found, either forwards or backwards--

Mr. Nyland: Why didn't you do it more often?

Gretchen: Why?

Mr. Nyland: Uh huh. Haven't you asked yourself that question?

Gretchen: Yes, I have.

Mr. Nyland: Yes, and no answer?

Gretchen: The first answer that comes to me was that I was much too busy.

Mr. Nyland: Yes.

Gretchen: The second real answer, I suppose, was that I really didn't want to do it.

Mr. Nyland: Yes. You have to settle that for yourself because whenever you find out that the task didn't work, you must really know why it didn't. And of course you have to admit that very honestly, because if it's a question that one is too busy, it's a little problematical if you actually were too busy. It probably is something else. And if it is that you didn't want to do it, then you have to find out why not. Because if you don't do a task, and the task seems reasonable and within your means, and still don't do it, it may be that you have very little wish for Work. It may also be that the task seems a little infantile and too simple. It may also be that although I have given the task, that you don't have trust in it, and that you will say, "How can such a thing help me?"

Gretchen: Well, If I may go into it, I felt that the times that were, the three times I worked with this task, that the results with my child were very disturbing to me, and I myself, something, didn't want to see this reaction again.

Mr. Nyland: What happened to him? He didn't like it?

Gretchen: He was very, very hostile.

Mr. Nyland: Really? Doesn't he like to walk?

Gretchen: No, he likes to run.

Mr. Nyland: Oh, well, can't you run with him?

Gretchen: Yes, but it's a matter of--

Mr. Nyland: He wants to run by himself.

Gretchen: Yes.

Mr. Nyland: So the child is not very good help to you in a task?

Gretchen: No.

Mr. Nyland: Let's have a task without the child, then.

Gretchen: Yes.

Mr. Nyland: Could you look at the child and remember what happened and then could you wake up? To use the child simply now because of associations, which have given you an idea that it was impossible to work, as it were, with the child, that now when you look at the child you say, "Oh, you--" What's his name?

Gretchen: Ezra.

Mr. Nyland: Yes, "Oh, you little Ezra, you prevented me from waking up, but I will get still after you. I will now wake up," you might say, "because of you." Then you get up and you walk, walk around the child. Can he object to that?

Gretchen: Not too much.

Mr. Nyland: Not really, no. Not yet. Maybe he will after some time. Use the child as often as you can in any kind of a thought you have about it that perhaps you blame the child for not responding to the task. This is under the assumption that the task still should be done, and that you would have liked to do it, and that it would have been perhaps successful for you if Ezra had been a little different. It still leaves open the question that you want to have a task in order to wake up for yourself. And I think it's much more that. Do you really want to wake up? I think it's a question that you have to settle. I can say, "Do you want to be conscious?" It is a rather difficult question to settle for oneself, because many times the way I am, thinking about consciousness, I really don't know very much what is the difference between consciousness and that what I consider a certain effort, mental effort on my part which seems to be quite pure.

Gretchen: That's very true. I find myself thinking about that.

Mr. Nyland: That's right. And you see, you are a little doubtful about that, about even the desireability or the necessity that you should Work. And that sometimes you might ask for a task because it seems more or less a requirement to do. And it's not sincere. Let's work without a task and see what is the place the ideas of Work have in your life. That is, how often do you think of it? Do you think about Work, and then, when you think, that you think kindly. Like something that perhaps could become desireable, or that you see the good sense or the logic of it, or that it would be interesting if, or that it is something that perhaps is still, aside from the difficulty for you at the present time, still something that is rather difficult to understand of what the aim is. All of these attitudes towards Work, and the knowledge of Work, and perhaps even a little feeling of Work are of course rather vague. At the same time it puts yourself in a certain condition of interest in Work, and not just to let it go and say, "It's not for me." But it gives you the benefit of the doubt of hoping that maybe later you will be more interested in it than you are now. And it is far better to say that I'm really not interested, or very little, and let it go, as long as it is positive, that you tell yourself, "You never can tell, maybe later I will be interested." Don't force yourself with any kind of a task.

If one associates with the ideas, if one thinks about it, and, as I say, if one thinks about it kindly, that there is no particular criticism or even a negativity, and only a hope that maybe perhaps some time, there is still a possibility that because of this my experiences of accidental awakening have been increased. I'm a little more open to the possibilities which might happen to me. And therefore when I do experience, and there will be then flashes of recognition of

myself in certain situations all of a sudden coming to me, without any particular credit to myself, that is, without considering it a result of that what I have done, or that even that I have wished, nevertheless I can have an experience of seeing myself at certain times in a certain way, and perhaps will say, "How interesting that experience is."

Take away all the pressure for yourself. Take away everything that some one else says you ought to. Consider yourself alone in whatever you wish to do, and don't feel any compunction of having to work or having to have a task. Let it go like that for a couple of weeks. All right? So now you are released, and you can give Ezra a little kiss on the forehead and say, "Thank you, my boy. I am much more free." Yes?

Marcia Cherkes: I've been divorced for quite a few years, and I'm the only parent that my child has. He never sees his father at all. And he just came home from summer camp, and I'd like to be able to cope with this situation a little better than I have in the past. I work all week so I only see him for a short while in the evenings.

Mr. Nyland: How old is he?

Marcia: Eight.

Mr. Nyland: And is he going to school?

Marcia: He'll be starting school again shortly.

Mr. Nyland: And then he comes home when?

Marcia: Three o'clock.

Mr. Nyland: And you are not there?

Marcia: No.

Mr. Nyland: Who will take care of him from three until you come home?

Marcia: Well, my ex-mother-in-law has been watching him recently. Before that, my mother was watching him.

Mr. Nyland: Do they like him?

Marcia: Sometimes. Not all the time.

Mr. Nyland: Does he like them?

Marcia: The same answer.

Mr. Nyland: Does he like to come home regularly?

Marcia: Yes, he was very anxious to come home from camp. He was homesick.

Mr. Nyland: But now when he--yes, that's different,--now when he comes home from school?

Marcia: Well, I'm not really there, so all I get is their observations.

Mr. Nyland: I know, but you can ask him. When he comes home one day, ask him, "Were you happy? Were you glad to come back? What did you do? How did you spend the time that you come home? What did you do?" Try to enter into his life. Try to find out--

Marcia: I do that fairly often--

Mr. Nyland: Good, and what is the result?

Marcia: The problem is that he is very attached to me as his only parent--

Mr. Nyland: Naturally, yes.

Marcia: which is something I would like to free him a little more of.

Mr. Nyland: No, don't. Let him be attached.

Marcia: He's very jealous of any friends that I have or anyone else that I'm attached to.

Mr. Nyland: You can't blame him.

Marcia: No.

Mr. Nyland: You're the only parent he has. I think it's a responsibility that you have, simply to say, "Isn't it nice?" Don't object to it. Give him a chance to express his affection. Don't kill it. Let it be. It won't do you any harm. It will help him, until it becomes a little droopy or sentimental--

Marcia: Well, it is a little bit sentimental.

Mr. Nyland: Good, then you put him to some work, say, "Now, that's enough. You're a fine so-and-so. Now, let's do something together." And if you can, do something together. You have to enter into his life so that he really looks forward to seeing you, and even overbridges the period that your ex-mother or your mother is there, and that he sometimes may not like, and he looks forward to it. And that when you come into the house, and he is there, it depends on how you are. How happy are you to see him then?

Marcia: It depends on what state I'm in. Sometimes I'm very happy.

Mr. Nyland: Yes, right. But the thing is, that states or no states, he doesn't know.

Marcia: One day he did. He asked me if I was really his mother. He said, "You look like my mother, and you kiss like my mother," he said; "But there's something different about you." He said, "Are you really my mother, or are you some lady from Mars imitating my mother?"

Mr. Nyland: And you know what my answer is? Shame on you. You always must be his mother, regardless if you feel like it or not. That is your task, to act. It won't be so difficult after you once act. When it is a little difficult in the beginning, you do it for his sake. He needs you. You have to tell him that he needs you and that you're there. And that of course you are his mother. How can he question it? You look forward to the possibility of being a mother for him when he is there. You know he's home and that when you open the door, there is an obligation, and as I say, state or no state, the obligation is: you are in relation towards him that he always can look forward to it. The reason is not only that it will give him a chance to enlarge his own world and also that of course will take you into that world and will consider it, and that you have a place. But it also means that when he does grow up, he will confide in you and you will keep his trust. And that is going to be very much more important in

the coming years, especially now since he is eight. And that you cannot forget and you cannot lose, because you are the only person that he could trust, he wants to trust. And he needs that. You see, you have to make up for his father. And difficult as it may be, surely not always being able to understand how it should be, and what can be, and will make mistakes of course, at the same time it's got to be done, and it requires on your part a certain flexibility, for the sake, for him; he's yours. And for his sake you do things. You get out of your own way. And even if it is difficult, you say, "All right. For the sake of my child, I'll do it." You will see, when you make up your mind about that; and again and again and again your heart will have to dictate that. You see, your heart has to feel it, that then when that attitude can be there, you'll see how easy it becomes. It's really something that is fun. It's not difficult at all, because that is now already a reason, particularly now after he comes back from camp, and he has many experiences during camp. And let him tell. Let him tell right. And never say, "Now I know that already." Let him tell ten times the same thing. And each time you're so surprised. "Really? I never knew that." Play with him like that. Enter into his life. Go down to where he lives and then build it up from there and give him in that way perspective. You put him to bed?

Marcia: Yes, except when I'm here.

Mr. Nyland: Yes, that's right. But otherwise, he is asleep when you come home?

Marcia: Otherwise no, except as I said--

Mr. Nyland: But now he would be?

Marcia: Now he would be.

Mr. Nyland: Yes, good. When you come home, you kiss him.

Marcia: Sure, yes.

Mr. Nyland: And as you kiss him, you tell him that he knows you're there. Tell him subvocally; otherwise you might wake him up. But that should be your firm conviction, that he knows. The times that you are home, and before he goes to sleep, tell him a story. Again, we're talking now about how to tell stories about fictitious people. The fictitious boy in camp who does this and that, whatever you want to make of it, and whatever you can put together of the experiences you know that he has had. If you can tell it so vividly that he can say, "Oh but Mother, that happened to me," then you have a good start. All right?

Aurelia: O.K. Thank you.

Mr. Nyland: Good. Yes? Who is it?

Allen Weiss: Mr. Nyland, a while back, I think it was a month or two ago, I asked you a question about the Bible. And I was wondering if this would be an opportune time to be able to explain interpreting the Bible in terms of Work? Or something about---

Mr. Nyland: Oh Allen--

Allen: Yes, sir?

Mr. Nyland: It's a big book! Huh?

Allen: Well, I asked it that way because I think I should be getting more out of it; I think I can--

Mr. Nyland: It would be better if you start the other way, at the other end by just quoting a few things from the Bible and say, "Now is there any work in that,"or "How can it be interpreted with Work?" Because undoubtedly there are many statements in the Bible that relate to Work and probably where the meaning is based on Work. So instead of taking all the books from Genesis up to the end, Revelation, let's select one or two texts that have struck you. For instance, you say--

Allen: I'm reading in the second book of Moses now about the exodus, and people, as it seems to me that God was so prevelant in that time, and so

easily it seems to be felt by the people there and so around all the time. And even the people themselves didn't believe the prophets or what Moses or Aaron said, and they always doubted. And they never had a true belief even though it seems so assured that God was there all the time. He even made Himself manifest in His own way.

Mr. Nyland: Yes, but would you call that an example of Work?

Allen: Well, I'm trying to relate the thing of trying to see why I would doubt God, maybe.

Mr. Nyland: That may be, but you don't need consciousness for that. It has to do with the condept of omnipresence. And as such maybe they were human beings like you are. And they thought about certain things and objected to it or rebelled against it like you would. And then the Bible simply describes a little bit of your own experience and not more. It has no particular meaning than only that it reminds you of certain things that you have gone through yourself. I think for particularly the beginning, Genesis, Exodus and so forth, the first five books, they have to be taken as a whole. And the Exodus is simply a part of it. Do you know much about that early Old Testament history? The philosophical implications of it? On that what is based? What kind of truths there are in it that are hidden? What interpretations that can be made as a result of studying such facts and the relationships of them? What it really is, you see-- that part of the Old Testament is really based on the Kabala. I do not know how much you know of it, but if you really become interested in reading that part of the Bible, then you should read certain interpretations of that, particular sections by many Rabbis. And the one thing that really could become extremely interesting to you is reading the Zohar. It's one of the sacred books of the Jews-- the Torah, the Zohar. The Zohar has to do with the first five books of the Old Testament viewed from a gnostic and a Kabalistic sense. And if you really want to find out something that is there, you will find

more about the philosophy, about really what was meant by certain statements, and also the totality of this whole group of people having to move from one place to the other and the function of Moses and Aaron.

Allen: Those are the things that I want to find out.

Dr. Hyland: Good, good. Then let's study there and maybe you become that kind of a Biblical scholar. But you don't have to read that in order to find out about yourself. Neither is yourself and your experiences something that is exclusively applicable to that what happens in Exodus. There are many human qualities described in the Bible which are described in practically every kind of religion or even some philosophies, which are absolutely identical because human beings are identical in the sense that they are confronted with certain questions which every human being who happens to have a little development in the spiritual sense must face at certain times in his life. People are that way quite equal. And there is nothing unusual about it, that people become interested in this question of God, or whatever God may be, Jahweh or Jehovah or Elohim or whatever is that is the terminology that is being used in the Old Testament. But if you go over into the religions of the East and different other kind of religions you might know, like Mohammadenism or ufi or certain mystical descriptions of conditions as they were for certain people--all of that requires, of course, a certain desire on the part of yourself with a mind that wants to be satisfied. But look at it much more from a wider standpoint, not just a little bit of something that happens to strike a parallel not in you. Of course it is there; of course you are that human; of course one thinks about God. Why should He be? Is He there? Does He direct; does He manage? What is He for me? Does He know? Is it actually true that when a bird falls from the sky that it is with His will, and so forth? Does He take care, and did He create everything in accordance with the first

chapter of Genesis? And things of that kind of course one keeps on thinking about it. But you see, it is not a question only of thinking. One has to have a certain depth in it. Because if the depth is not there, then the thinking simply results in a circulation of ordinary thoughts. And it becomes nothing else than a re-hash all the time in one's mind without any rhyme or reason in the end and surely without any solution. Get hold of the Zohar. See what it is like. See where the place is of the five books of Moses, the Pentateuch, whatever it is that may be the reason even for them having been written. And take it out of even historical facts into what is the totality of such application of the Scripture of a large group of people having to move from one place to another. For what? And the difficulties of course that are involved in it. All right?

Allen: Yes sir.

Mr. Nyland: If you can't find the Zohar, let me know. I will help you. ------- So now, let's get down to earth, huh? Where is Work this week?

Steven Keleman: Mr. Nyland, my task was to be non-identified with my performance in pantomime. And I did it the first week. The second week there were no rehearsals so I couldn't do it.

Mr. Nyland: Do you ever pantomime without rhearsals?

Steve: Yes, I do.

Mr. Nyland: Yes, so why wait?

Steve: I know, and what I wanted to do was to set aside a part of the day, but the day was very busy and I didn't do it.

Mr. Nyland: You have to get in touch with her.

Steve: I know. Now what I would like to do---

Mr. Nyland: No, Steven, it's not right, is it?

Steve: No, it isn't.

Mr. Eyland: Because it's no excuse. No, one cannot accept that from a person who wants to grow up. Because really what the admittance should be, "I have no interest." And then it's the question: immediately you will contradict me, because you say, "Yes, it has interest, without question." I believe you. Then the other things are misplaced. They also require interest, and they require attention and energy. And then it's a question of you--what weighs heaviest? And that is your task. What are the different things that I'm interested in on which I have to spend time, on which I wish to spend time, and on which I don't want to spend any time whatsoever and I still do. Try to make a distinction for yourself, either in your thoughts or in the feelings, or in whatever activity there is physically. And come to some conclusions about how you spend your energies during a day and where is the place that you to put, as it were, an attention in the direction of wanting to wake up. How much time if you could allow it, how much you would do if you had the opportunity, how many times you want to make the opportunity, and to get more and more an idea of how you live. You understand now what I mean?

Steve: Yes.

Mr. Eyland: Yes, because you see then a week in which there is no time just doesn't exist. The conclusion could be: I had no time for that, and I'm sorry. Because the valuation of wanting to make attempts at being conscious or at least to wake up more or less as a necessity which you will agree with me that it is important and that it should be done now and not later and not postpone it, that is true. It's only as I say a little misplaced of the direction of the energy. Do the task again.

Steve: Yes, I will.

Mr. Nyland: And even if you have exercises or special kind of demonstrations, and so forth, it need not affect this particular attempt. Make the pantomime as you are wherever it is, and then see to what extent you remain identified with it. Imagine even an audience. All right?

Steve: Yes, I'll do that.

Mr. Nyland: Let me know next week.

Steve: All right, sir.

Mr. Nyland: Oh, and by the way, next week. What are going to do next week? It's Labor Day, isn't it? And maybe several people out for holidays. Who would not go out or who would come back in order to attend this meeting? Oh, no, really? Of course it's hard to believe. You put me in a terrible dilemma. Yes, you see where we are now. Originally I thought that it might be worthwhile if those who wish to come come on Tuesday. And then we make out of Tuesday a general group discussion of Work. And perhaps we can even have some of the Tuesday people or those who feel like it enter into a conversation. Perhaps that would be a very good way of having an evening. And it need not prevent any of you to ask questions unless time would prevent it. But don't you think it would be better?

Someone: Tuesday without you here?

Mr. Nyland: Oh no, I'll be here.

Someone: Tuesday.

Mr. Nyland: I'll be here. Monday I wouldn't, I promise. All right, Tuesday? With me here? Who wants to come now? Ten people. All right Mike. That's going to be it then huh? Next week Monday no meeting, but you come on Tuesday, whoever can come, if you possibly can, and whoever wishes. All right, now, what other questions?

Tom Harris: I would like some sort of suggestions on constructing a task having to do with being with complete strangers. That seems to

be a place of almost optimum identification and very very hard.

Mr. Ayland: Yes? What is your plan when you are with strangers, for what purpose?

Tom: Well, of course the purposes vary, but it can't be something taken out of ordinary life; Say I decide to go out and do something...

Mr. Nyland: No, no, no, no. When you meet strangers, what is the purpose for that?

Tom: Oh, having to do with money, say, or checks, or see the banking clerks, or an argument about something. And I generally plan....

Mr. Nyland: Do you like to meet others--strangers?

Tom: Sometimes, yes.

Mr. Nyland: When you have points of interest?

Tom: Oh yes, yes.

Mr. Nyland: Or is it something to get it over with?

Tom: Very often it's something to get it over with.

Mr. Nyland: Could you look at it differently--that it is a necessity?

Tom: Yes, I think so.

Mr. Nyland: That wouldn't be so difficult.

Tom: I think in one sense it would....

Mr. Nyland: Yes, of course. Also that whatever the impression is that you want to create. Because with strangers very often it may be that there is something involved--either that they will like you, that you want to make a good impression, or that you want to get something from them, which means a different kind of an attitude towards them.

Tom: my attitude towards them that very often creates the difficulty.

Mr. Nyland: No, you use them. You use the conditions in which you are. And they happen to be strangers. You simply want to see how it is in ordinary life when you meet strangers for a certain purpose. Now maybe you don't want anything special out of a bank clerk than simply

that you either make a deposit,--but if you had to see the bank manager in order to get a loan, that is quite a different thing. One case is he has to help you; in the other case it is that you really would like help from the bank. So it depends entirely on the purpose of having to meet strangers. But in a general way, never be sad that you have to meet them, because it is something that you don't like as a stranger or it is something that you don't like as a particular activity. Still the fact that it has to be done, it's fairly but I have to do it; here I go. As if you take it as medicine that is a little bitter. Now how to use it for yourself?

Tom: Yes.

Mr. Ryland: You select the stranger that you dislike most. You know? It is not so bad because you will not be affected by them. You absolutely know that you are going to dislike them. So you put already a harness on and you become a little bit untouchable. But if you make the attempt you see that you have selected such and such a person for that purpose of yours; you have then something in mind while you meet him. And that stranger, not being very nice, or you hate him or dislike him, all the time when that comes up, should be associated with your wish to wake up and the reason why you are doing it. Leave out the ordinary things in which you say, "Well, it really doesn't matter very much" or "Just a little bit, and after 5 minutes it's over--one minute it's over"--you know. Don't. But if you happen to have a lunch, or you have to go and see someone about a special kind of thing which requires special elucidation or argument--and you dislike the person, don't postpone it. Go, just go. Never mind, even if you don't like it, go. You know? And do it so that you'll get to a point where you are committed, that before you know it, you're already in his office. And if there is the least little bit of something,

"Well, I go back," or hesitancy, that you say, "No." And there you are. Now you're confronted with the problem. I think you can extract a great deal of value out of it, particularly when you go into it intentionally, knowing what will happen or might happen, knowing how you will be, knowing by experience how it used to be. And on that you can base a great deal of knowledge of what kind of behavior you now want to adopt. And when you adopt it for yourself in a certain way, you also can associate that with your desire to work. Or rather, if you want to use it as an opportunity. All right, can you divide the number of strangers in that kind of a category?

Tom: Yes.

Mr. Nyland: And the very bad ones, leave them for a very good day?

Tom: Yes.

Mr. Nyland: Good. You can make plans. All right? Try to be inventive. (To someone else:) Yes?

Jerry Price: I would like a task having to with, or to do with a very authoritative person with whom I usually feel intimidated.

Mr. Nyland: Is he your boss?

Jerry: Well, right now I don't have a boss, so that wouldn't be...

Mr. Nyland: But who is that authoritative person? In what relation to you? Does he give you orders? Do I understand it right, is that your question? A task in connection with an authoritative person?

Jerry: Not necessarily giving orders, but where I am in a position of seeking knowledge, or where a person is in a--it could be something as simple as...

Mr. Nyland: Going to a professor in school?

Jerry: No. For example, I'm working with children and their parents. Sometimes, say, I want this done, and I sometimes find myself getting back and doing things myself...

Mr. Nyland: Then it's a question of authority there, isn't it? How

much are you as a teacher? How much are they as a parent? And if a parent wants to be teacher, can you ask them, "Go ahead, you teach"? No, what I mean, it's not a question of laughing. Don't laugh about it. There is something in each person representing whatever he is professionally, or in whatever way he behaves, that he has what they call in French, savoir vivre (to know how to live). He has to know that that is what he is. If he's a teacher, he has to know he is a teacher and he has to be convinced that he is, regarding certain children or certain subjects, a good teacher, and that he's conscientious, and that he has a certain amount of knowledge about which he can be proud. But surely he has to know that he represents something in relation to others, maybe children, which a parent has not. And for that reason a parent sends a child to school. Aside from the fact that the law requires it, it certainly means that a parent is not a teacher. Now if a parent comes and criticizes me as a teacher, he may have authority of the child; he hasn't got it when the child is at school. Now you have to justify it. If you feel a little weak, and you feel that the parent is such a superior being or may have it in his own power that he fires you, that he can go to the principal and tell the principal that you're no good as a teacher, then you probably have fear for your job and then you become very weak because you put a little water in the wine and perhaps agrees with the parent and say, "Oh, yes. I will take care of little Johnny in that way, if that is what you wish..." and you forget you're a teacher. A teacher should give for yourself some kind of knowing that you exist, and that you are doing things that belong to the teacher's world. And you ought to be able to defend it. And whenever the question comes up, that what you are has to be in you. You have to have that strength of character that something in you is not going to be touched, not even by a parent. And that after all a parent does not know the conditions under which

you teach, or sometimes does not even know the condition of the child, and how the child was when you taught it in school.

So that from the standpoint of this kind of--I call it a certainty; it's a realization of oneself, knowing that that one is, with exactly the same authority I say to myself that I have a body, I say I have a being which is a teacher. And it is part of that level ofa being of a person that is then represented in a professional way and becomes a teacher. It is the realization for oneself that one is something, small as it may be. But in any event in that what is now my own as a profession I know what I'm talking about. I think it has to start with that. It does not mean that a father or a parent doesn't have rights. And of course it is their child. So they become interested in how the teacher functions. And they have to give the teacher an opportunity to explain it. Well, if they don't do that and they simply assume that the teacher doesn't know and his little child is of course much and much better, try to forget it. Such people are unreasonable as human beings or as parents. Don't have anything to do with them. Don't have any argument. Simply take whatever they say and forget about the rest. It's impossible to argue with an irate parent. But not all parents are like that. And dependent entirely on your own authority--it is your authority I'm talking about--that can be matched against anyone else who even thinks he has authority. And then it depends on your invincibility, your ability to talk or explain. And that in that that you convey that what you are as--I call it now--a being, a person representing something, and for which you are perfectly willing to defend yourself.

Much of this kind of a relationship is based on fear; on being afraid that someone else is going to do something to you or that you want to make the best of it and hope that the other person will like you. And you start then, I call it, diluting. It is something

that you degrade. There is a very definite sincerity in each person who has a certain form of knowledge that has become his own. And there is no use fighting about it or to argue about it. There is something that you must know for yourself, and if you lack it, if there is something in that so-called being a teacher that you don't have this confidence, then of course that is your particular fault. Then you have to try to see if you can actually augment that, or become a teacher who has that kind of realization of the existence of himself in that kind of a capacity. I would not acknowledge authority in a field which is heterogeneous. It is not on equal basis. It is not where one's advice is the same kind as the advice of someone else. It is not the relationship of a boss and those who are employed. It is not the relationship of scientists all knowing the same thing in a different way. Or it is not a question of a pupil asking someone for information when they are dealing with one subject only. It's a question, I call it, heterogeneity. It is a question of different worlds. The parent has one world and only has a contact with you through the child. You have your world in the teaching and of course have contact with the children you teach. These are two different things, and unless one is willing to understand what the attitude of one or the other may be, there is never any possibility of either an argument or even an exchange.

Look for the reasonableness of certain parents. Look for those people who are willing to listen to you. Look into yourself to see where you fail. Consider a relationship whenever a parent may make a remark about someone you have taught, in how far such a prent, being a little bit more objective than you are, could be right. And be honest about it to admit that certain things were not quite right, or that you were taken up by something that perhaps you could explain in a fit of a little anger, or whatever you may have said, that you

really didn't mean it. And you can make amends, you can excuse yourself, you can reason yourself out of it probably. But don't think that it is a question of authority. They have no authority over you. The superintendent has. He belongs to the school frame, but the parent doesn't.

Jerry: Well, in this instance there is more because it's just a group of ten children and their parents pay us by the week directly.

Mr. Nyland: It's all right. They pay you for it. If they don't like it, you can get out.

Jerry: They can get out, but then I....

Mr. Nyland: Tell them, tell them, "I'm not working for money, I'm working for your child." This what I mean by savoir vivre. It's a principle. It has nothing to do with someone paying me. It has to do with my conscience, that I deliver what I'm supposed to deliver. And if someone says, "You're not worth it," it's up to him to say that. Good, then say, "Good-bye." Don't bend down simply because someone happens to pay you money. No, you must not. You must realize that there is something in you that is not payable by money. Logically in an economic society the way we live and where we have to eat, you're dependent on someone who employs you. And if you happen to be in the labor market where labor is scarce, you can ask your price. And if there are too many, of course, you have to take whatever you can get. You have to make many adjustments whenever money comes up , but the question is now, "Am I conscientious as a teacher?" That is your own business. Nobody, not even in this case the superintendent--I mean if there were one or the principal of the school. When it's a group of teachers getting together to be paid by a group of parents, it is much more of a glorification of taking care of the children. Although it is teaching, it is not like a regular school. And the parents of course have a right to, you might say, give their money

to whoever they think they can have confidence in. But don't let them tell you that you don't know. You know. If you do, you can tell. If you feel weak, then you don't know. Then you don't have strength of character; then study until you know. Work until you know. Get practice until you know. There will be a time in which you say, "Yes, I do know. And I agree with anyone who tells it to me. And I disagree with anyone who doubts it." Can you extract anything out of this conversation now for yourself?

Jerry: The problem is--I mean I always come away angry with myself for not having stood up, and perhaps agreeing just enough so that there was no conflict.

Dr. Hyland: Try to find a certain set of words or sentences that relate to your knowledge, of which you are quite sure and that at certain times you can say, "I know the multiplication tables. I know that 2 and 2 is 4. I know that I'm kind to the little children, that I'm considerate. I know that I am in certain ways very logical. I know that I have an opinion about certain things which I don't mind if the parents would know. I have a certain form of conduct which I think is quite right and reasonable. And it certainly belongs to culture and civilization in the world in which I live." Statements of that kind gradually become your property. And when you repeat them to yourself at a certain time when it is necessary--you can say it very quietly without getting angry. And say that only when you know what you can say and don't say more. And don't pretend. If you pretend, you will be very sorry afterwards. If you don't have the words with which to waylay an argument, you need practice. And instead of being angry, you say, "Well, it was a good opportunity. Next time I will do better. And I will use the same phraseology of one parent to someone else." Try to be clever about it. Think a little bit more of yourself

and say, "You're not going to walk over me that easily." Stand up a little. You understand?

Jerry: Yes.

Mr. Nyland: Because this is the way gradually to learn what you are. First the question of honesty. I have my limitations. I know what I can do. I also know what I cannot do. These are important things to know about oneself. Even if one is not impartial, it is something that is helpful in relation with other people. And then they will respect that kind of knowledge. It is ordinary self-knowledge in a very ordinary sense in ordinary life. But it gives the mind already a certain function. And when I know that there is that relationship between my mind being able to say what I am and perhaps describe it more or less truthfully, without any particular interpretation on my own part, I reach a certain form of knowledge of myself which may be quite correct and sometimes also quite truthful. With that I stand in life, and with that I begin regarding Work to use the knowledge I have. And then I start to verify it by means of being awake in certain situations, if actually the impression I have of myself is the same as what I give people. That is where I start to work, you see. But the preliminaries, in order to find for yourself, to find out for yourself what kind of a character you are, and how strong your are, and what you can run up against, and where you are not going to be blown over by some kind of a torrential wind. All right?

Jerry: Yes, thank you.

Mr. Nyland: Yes, Helen.

Helen Ulrich: Mr. Nyland, I don't think I did a good job with my task last week.

Mr. Nyland: You wrote me, didn't you?

Helen: Yes, because I felt...

Mr. Nyland: It was a little sad letter.

Helen: It was very sad.

Mr. Nyland: Are you feeling better now?

Helen: No, I want another task.

Mr. Nyland: You come back for more.

Helen: Yes.

Mr. Nyland: Well, what more reason have you to think that it would be a better result?

Helen: I guess I don't, except that this

Mr. Nyland: If you really dislike it very much, that you might say that you can't stand yourself, that whenever it comes up you get a bad taste in your mouth, of course you're critical then. You also consider yourself as perhaps unworthy or unable to do certain things. And still I would continue with that. It's not very pleasant. I would continue to say I failed...

Helen:

Mr. Nyland: Yes, I failed, and it was too bad I failed. I'm sorry I failed, but I failed. I have to admit it. Immediately after that I say, "But I will do it now." Use the energy that comes out, almost automatically of a negative kind, of a certain form of criticism or depreciation of oneself. Use that energy before it starts to run out in a different direction, by immediately changing, you might say, the sign into a positive one, of "I wish to wake up." You have that opportunity at that time. If you don't use it at that time, it will run dry. After a little while it disappears. That is, in the end it simply dissipates by itself and you are left the worse for it because you have a bad memory of it. A memory which is bad, you see.

Helen: I'm afraid that may be the case because it wasn't last week but the week before.

Mr. Nyland: Yes, so now forget it. And whenever you happen to think about it, then use it and say, "All right." Now if you want to use

it, that is if you want to make an attempt, then you will have to associate it with that that it didn't work before. It's the same thing. I'm quite certain that having said it once and putting it in a letter even and the consideration of yourself, it's enough. It will help you now because it will clarify for yourself that you really think you ought to do it and it will be much better. Try it again for one week. Or can you do it? It was a question of teaching, wasn't it?

Helen: Yes, I don't have a class now except after two weeks for two hours a week.

Mr. Nyland: Oh well, then that won't work. What are you doing now?

Helen: Well, I have to write a paper.

Mr. Nyland: Oh. Desk work mostly?

Helen: Yes.

Mr. Nyland: Or research?

Helen: It's mostly just the writing of it.

Mr. Nyland: Can you devote two hours, three hours a day? For the whole day?

Helen: Well, I haven't really gotten started on it yet.

Mr. Nyland: Can you start tomorrow and devote two hours to it at least?

Helen: Yes.

Mr. Nyland: From now on every day until the paper is finished? It will take you two weeks?

Helen: I'll probably try to devote more than that to it when I get into it.

Mr. Nyland: What time of the day will you do it, spend two hours?

Helen: Probably in the morning.

Mr. Nyland: At what time?

Helen: I don't know--any time--I don't know...

Mr. Nyland: You're not sure when? Could you make it definite? For

one week you start exactly at nine. For one week. After that it doesn't matter. Train yourself that that is, huh? Can you start and honestly you work for two hours straight? You can have half an hour break. After each half hour, if the sentences or the thoughts or whatever it is will allow,--it's not strictly half an hour, but approximately that time--you get up, you stretch, you walk around your desk. Can you do that? Can you walk around it?

Helen: No, it's in a corner.

Mr. Myland: It's in a corner--you cannot do it. You can walk back from the desk, walk in the room, around the chair, walk for one minute, walk. For one minute you try to see your body walking, you try to wake up to yourself. Make all kind of movements in order to try to see what happens to the body, and if there is something that can remain aware or awake, or at least something that is impartially more or less observant. And then you sit now and go back. This you do between nine, ten. At ten-thirty you do something different. At ten-thirty you wait for a moment before you get up. You reconsider what you have written. You don't get up yet. You try to formulate now what else has to be written the next half hour. You stay at your desk. You bend over and close your eyes and put your head in your hands and the elbows on the desk. In that position you relax. You see, you first think of what you're going to do. Then you take that position and you relax. You try not to think. You try to drain. It is a draining exercise while you are sitting in which there is no other reason, you might say, for existence than the body being in that kind of a position, like this. You know, supported with the elbows supporting the head here. Let it drain out, as if really the brain is empty. It won't be, but at least you can make it as much as you can. And when you are finished with that, hold on to that for a little while. That is, if thoughts come in, don't pay attention to them. They will come in, but

don't give them attention. Don't let it. All right? Then you start back. You see, you do this every day for this coming week. At nine you start. Nine-thirty you do that kind of funny exercise, you know? Ten o'clock again. Ten-thirty--all right? At eleven o'clock you're released. You can go to

Helen: Thank you.

Mr. Nyland: I would like to see you after, all right? So now, till--huh? John? Oh, we still have a little time, Yes?

Steve Shenul: May I ask a theoretical question, Mr. Nyland?

Mr. Nyland: Uh huh, if it is not too theoretical.

Steve: Can the word consciousness and the word awareness be used interchangeably?

Mr. Nyland: No. That answers it?

Steve: Yes.

Mr. Nyland: Fine. That's Yes?

Tom Records: One thing that happens when you give me tasks is that they seem to lose their effectiveness after a very short period of time, after one or two days of doing them...

Mr. Nyland: The task or suggestion? What loses it?

Tom: Somehow the task doesn't seem to be very helpful after doing it one or two times.

Mr. Nyland: You mean you do the task and then it is finished?

Tom: That is, a day or two--

Mr. Nyland: Yes.

Tom: In terms of helping me to wake up, at first it's something rather different, and this can be used. But then it becomes "old hat" very quickly.

Mr. Nyland: Yes, but still it can be useful in wanting to wake up. Even a habit could be useful for that if you associate it with the idea that you want to wake up.

Tom: Well, I'm saying that the originality that is there--association seems to lead off somehow.

Mr. Nyland: It requires more of an effort because you are doing the task and now it is not so new any more. And it almost is done without any particular effort, or you have accomplished it. But still that what remains is the connection of a task with trying to be aware or wake up. If something has friction, of course the friction itself will remind me. If it gets smoother and smoother and is more oiled up, there is more chance for me to fall asleep. But when it is running so smoothly and I happen to think of the task, I don't need the smooth running. I need only to be remined that it was associated with something I want to do, and then I can wake up.

Tom: It doesn't seem to work that way for me, when I....

Mr. Nyland: Because it hasn't been practiced as yet.

Tom: What I'm really trying to ask for is, or to suggest is this: I really would like to ask for a task in a shorter unit, so to speak. For example, tomorrow I have a day in which I can pretty well anticipate what's going to happen to me. I'll have some degree of control over the events of the day. My job won't overwhelm me as it quite often does. I'm wondering if I could make tomorrow somewhat special or different and make more strenuous attempts tomorrow, and then report tomorrow night just after one day. I find that after going for an entire week that it is of diminishing value after the first or second day....

Mr. Nyland: But don't you see, that is exactly an advantage? Don't you see that when I get used to it, then my desire to want to wake up is also less and less? But if that desire could still be there regardless of how difficult the task or how little it helps me, that I establish the desire for wanting to wake up, I don't really need the task. If the task is too much linked up because of its difficulty

with that what is an accomplishment in the sense of being awake, it is for better that I have a little bit of a task which reminds me because my effort is to be awake, not in accomplishing the task. You emphasize the task too much. You don't emphasize the reason for the task. And the reason for the task always remains, even if I don't do that task. And even if I only think of the task, I still could use that thought for the wish to be awake. I can pretend even that I do the task. I know that the task is wearing off; I know it will become smoother and smoother. But I can pretend that it still is there in its original state of friction. It's all right. We can give you a daily task, but it's not long enough because it's exactly when it starts to wear off that it is becoming much more difficult for me to continue on the task as a result of being awake. That is the aim. I think you look too much of fulfilling the task. But it brings up the other question, Tom, because you had difficulty. Do you recognize something in yourself as being awake? You know, we talked about that before. So can you be a good judge? And because it is difficult for you, you consider the task for that reason as important. Tom, I would do it again, but I would do it every other day. Have freedom tomorrow. Report on it whatever you can because it will help you just the same. You cannot help it--you will probably have certain experiences even if the day is easier. And let's talk about it tomorrow. It's quite all right. But then the following day--Wednesday--there's a real task. Thursday free again, Friday--and Friday evening you can tell. All right?

Tom: All right.

Mr. Hyland: Shall we compromise a little bit? You have your day; I have mine. All right, then I'll see you next week Tuesday by order or whoever gives the orders. Goodnight, everybody.